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Vol. 18, No. 2, Spring 2007 (includes "items of interest," "citations received," book review of Phyllis Richardson's *New Spiritual Architecture*, and essays by Gwendolyn Scott & Scott Deaner).

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Environmental & Architectural Phenomenology

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This *EAP* includes regular features as well as a book review and three essays. Artist Mark Berghaus discusses Phyllis Richardson's *New Spiritual Architecture*, while geographer Doug Porteous tells a story about trees.

In turn, landscape architect Gwendolyn Scott describes how contact with nature has helped her mother-in-law, who suffers from Alzheimer's disease, make a successful transition from living in her own home to residing in an assisted-living facility.

Last, geographer Scott Deaner provides an example of what might be called "firsthand phenomenological explication." Deaner considers "vicarious insideness" by examining his own experience of listening to a recording of a 1950 baseball game between the Brooklyn Dodgers and the New York Giants in Brooklyn's Ebberts Field.

Special EAP Session in Chicago

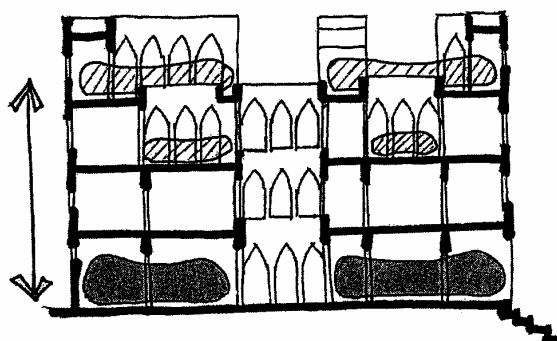
There was an exceptional response to the call in the last *EAP* issue for papers for a special *EAP* session at the annual meeting of IAEP (the International

Association for Environmental Philosophy) in Chicago in early November. Enough papers were volunteered to schedule a full morning program. Presenters, paper titles, and abstracts are posted on p. 2, and we invite *EAP* readers and anyone else interested to attend. Last year's *EAP/IAEP* session in Philadelphia was well attended, and discussion was supportive and lively. Come if you can.

We Need Submissions!

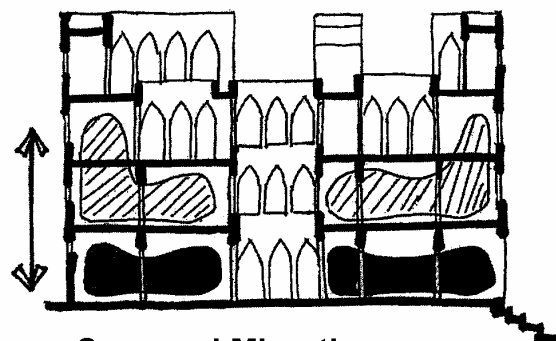
We are short on material for future issues. Please consider contributing, whether citations, items of interest, reviews, drawings, essays, or the like. Send things along, please!

Below: Illustrations from Ralph L. Knowles' *Ritual House: Drawing on Nature's Rhythms for Architecture and Urban Design* (p. 40 & p. 41). These images depict traditional courtyard houses of Rajasthan, the northwestern-most state of India and a dry region that has hot summers and mild winters. The drawings illustrate how the spatial organization of the house supports adaptive migrations, both daily and seasonal. See citation entry on p. 4.



Daily Migration--Summer

- Daytime spaces
- ▨ Nighttime spaces



Seasonal Migration

- Summer spaces
- ▨ Winter spaces

More Donors, 2007

Since our last issue, additional readers have contributed more than the base subscription for 2006. Thank you all so much.

Tom Barrie	Richard Capobianco
Matthew Day	Ryan Drum
L. J. Evenden	Alvin Holm
Lance Howard	William Hurre
Karen Kho	Claudia Mausner
Doug Paterson	Martha Perez
Peter Sauer	Harvey Sherman
Heather Thoma	Justin Winkler

EAP/IAEP Chicago Paper Session

There was excellent reader response to the call for papers for a special EAP session at the annual meeting of the International Association for Environmental Philosophy (IAEP), to be held in Chicago, 10-12 November. In fact, there was enough interest to schedule two sessions, which will be held **Monday, 12 November, 9 am-12:30 pm**. We hope *EAP* readers in the area might consider attending. Session paper titles and presenters are as follows:

Session I: 9:00-10:30 am

- ❖ “Spatial Sequences and Symbolism of Korean Soen (Zen) Buddhist Monastic Architecture: Tongdo-sa Buddhist Monastery as a Case Study,” Thomas Barrie, Director, School of Architecture, North Carolina State University.

Abstract: This paper presents examples of traditional Korean Soen (Zen) Buddhist monastic architecture with a specific focus on spatial sequences and symbolic narratives. The argument is made that sacred architecture can be understood, in part, as a cultural artifact that traditionally has symbolized religious beliefs and facilitated the enactment of shared rituals.

I examine organizational patterns in sacred architecture to document the interrelationship of mythology, religious beliefs and rituals and architecture. In particular, the entry, path sequence, and sanctuary of sacred architecture often symbolized the spiritual path and its goal; its ambulation by the religious acolyte recapitulated the spiritual quest. Tongdo-sa Buddhist Monastery will be used as a case study.

- ❖ “From the Universal to the Particular: A Case Study of New Mexico’s Santuario of Chimayo, Drawing on the Conceptual Framework of Anthropologist Robert Plant Armstrong,” Jenny

Quillien, Laboratory of Anthropology, New Mexico University at Highlands, Santa Fe, NM.

Abstract: In this presentation, I provide a photographic tour of a beloved chapel in Northern New Mexico, the Santuario of Chimayo, along with commentary based on the analytical framework developed by anthropologist Robert Plant Armstrong. The particular will lead the way to a discussion of the general. I argue that Armstrong’s view of cultural schemata that order the primordial emotional experiences of time and space can illuminate our relationship with the built environment.

- ❖ “Emplacement and Environmental Exchanges: Membranes, Skin, and Neighborhood,” Robert Mugerauer, College of Architecture and Urban Planning, University of Washington.

Abstract: The presentation makes three arguments across three scales: First, that we can advance our understanding of the importance of place for individual and social identity by examining the sites of the unfolding of world from a primarily biological perspective; second, that there are a number of continuous themes or motifs that emerge when considering life at the scales of the cellular, organisms, and social interaction; third, that the common analogy between “body and building” has substantially misleading and even dangerous dimensions.

Using this three-scaled structure, the paper examines how emplacement and environmental exchange bring forth levels of identity. That is, emplacement, environmental exchange, and identity are three modes of the human spatial-temporal bringing forth of personal and social worlds over lifetimes.

Coffee Break: 10:30-10:45

Session II: 10:45 am-12:30 pm

- ❖ “When a Diner Becomes a Home: Experiencing a Place As-Practical, As-Gathering, or As-Home,” Mark S. Rosenbaum, College of Business, Department of Marketing, Northern Illinois University.

Abstract: This presentation introduces a theoretical framework that specifies the role that places such as bars, diners, and coffee-houses—so-called *third places* (Oldenburg 1989)—may assume in consumers’ lives. Using grounded-theory methodology from data collected from customers of a neighborhood diner, I present a theory regarding how and why customers experience the place as-practical, as-gathering, and as-home; and the impact that these experiences have on consumer loyalty. The framework proposes that an important component of place is social relationships that consumers sustain to satisfy their needs for human companionship and emotional support.

- ❖ “Where is Belonging When Places Change? Connecting or Not in American Filmmaker John Sayles’ *Sunshine State*,” David Seamon, Architecture Department, Kansas State University.

Abstract: This presentation considers American independent filmmaker John Sayles’ portrait of place and belonging in his 2002 *Sunshine State*, an ensemble film set in Plantation Island, Florida, a place where real estate development is transforming two modest beachside communities—one white, the other black—into an upscale winter resort for wealthy retirees. The film explores the wide range of ways in which insiders (e.g., long-time locals and former locals returning) and outsiders (newly-transplanted residents and agents of distant real-estate conglomerates) contribute to and deal with the changes that Plantation Island faces.

I argue that one conclusion Sayles offers is that people cannot escape the place in which they find ourselves but can come to learn from that place and, in the process, decide whether and in what ways they will offer that place commitment or not.

- ❖ “Toward a Phenomenology of Un-Place,” Dylan Trigg, Philosophy Department, University of Sussex.

Abstract: In this presentation, I argue that the qualitative judgment concerning place and placelessness relies on a questionable conflation between culture and subjective experience. Phenomenologically, the implication of this claim is that place is formed in advanced of it being experienced: a position untenable for a phenomenological method. By building on Husserl’s notion of “morphological essences,” I attempt to breach this division between place and placelessness by suggesting that body-memory forms a third-place, in which the mediation of place is shown to be an interstitial notion receptive to otherness and ambiguity.

Employing the term “un-place” for this mutated spatiality, my model of place attempts to elicit the dialectic between the anthropomorphic formation of place and the wilderness which exists beneath that ordering. By situating this dialectic within the sphere of the lived-body, I proceed to characterize un-place as a synthesis between the familiarity of the embodied “here” and the unfamiliarity of a disembodied “elsewhere,” experienced by the body in the temporal present but only registered by the mind belatedly.

Contact David Seamon for information on the session. For information on the conference, go to: www.environmentalphilosophy.org/

Items of Interest

The international conference, **Defining Space**, will be held at University College, Dublin, 12-13 October 2007. A major aim is to investigate the meaning

and role of space in contemporary cultural theory and practice. What, in other words, is the current relevance of the spatial paradigm in theory and practice across the arts and social sciences? Four interrelated themes will be emphasized:

- ❖ Experience—the existential interaction between individuals and communities and the spaces they inhabit;
- ❖ Construction—the making and remaking of those spaces;
- ❖ Representation—the depiction of those spaces in the media and the arts;
- ❖ Theorization—the conceptual understanding of space in relation to its experience, construction and representation.

Contact: Dr. Hugh Campbell, School of Architecture, UCD, hugh.campbell@ucd.ie.

The **Environmental Structure Research Group** is an interdisciplinary, international partnership of researchers and practitioners in the fields of the built and natural environments. The aim of the group is to understand and develop structure-generating methodologies (e.g. design codes, research tools and collaborative processes) for more optimal and more ecologically stable environmental structure, in both human and natural realms.

The group’s working hypothesis is that important work remains to be done to understand the relation between the structure of the environment and human and ecological health and well-being; and that more work is needed to develop new standards of best practice, and new methodologies to achieve them. To meet the challenge, this work must be interdisciplinary, and must combine theory and practice. More information is available at: www.esrg.blogspot.com/. Contact person is: Michael Mehaffy at: michael.mehaffy@gmail.com

The **Nature Institute** will sponsor programs and seminars on Goethean science this spring and summer. www.natureinstitute.org

Camas, published by the University of Montana’s Environmental Studies Program, is a literary magazine publishing essays, fiction, and poetry by emerging writers of the American West. www.umt.edu/camas.

Citations Received

Timothy Bleatley, 2004. *Native to Nowhere: Sustaining Home and Community in a Global Age*. Washington, DC: Island Press.

This architect draws on examples of North American and European environmental design to “offer a practical examination of the concepts of place and place making in contemporary life.” The aim is to “resist homogenization and build upon the unique qualities of ... local environment and community.” Bleatley has also written *The Ecology of Place* (1997).

John E. Carroll, 2004. *Sustainability and Spirituality*. Albany, NY: SUNY Press.

This environmental conservationist explores “the inherent interconnectedness of sustainability and spirituality, acknowledging the dependency of one upon the other.” Grounded in the ideas of theologian Thomas Berry.

Ian Colquhoun, 2004. *Design Out Crimes*. London: Architectural Press.

This architect show how, “through integrating simple crime prevention principles in the design process, it is possible, almost without notice, to make residential environments safer.” Includes case studies drawn from the UK, US, the Netherlands, and Scandinavia. “Each example illustrates how success comes when design solutions reflect local characteristics and where communities are truly sustainable; where residents feel they belong; and where crime is dealt with as part of the bigger picture of urban design.”

Giovanna Franci, 2005. *Dreaming of Italy: Las Vegas and the Virtual Grand Tour*. Reno: Univ. of Nevada Press.

“[T]hrough discussion of the relationship between original and copy, this book intends to exhibit variations on the ‘Italian theme’ in three examples of resort casinos on the Las Vegas Strip—Caesar’s Palace, the Bellagio, and the Venetian, which are compared with their ‘originals’—Rome, Bellagio on Lake Como, and Venice... [T]he Grand Tour scheme serves as a frame for the play between imitation and/or reinvention.”

Carl F. Graumann, 2002. The Phenomenological Approach to People-Environment Studies. In Robert Bechtel & Arza Churchman, eds. *Handbook of Environmental Psychology* [2nd edition], pp. 95-113. NY: Wiley.

This useful review summarizes the phenomenological approach and then explores its use in terms of lifeworld, lived

space, place, dwelling, home, and the phenomenology of cities.

To introduce the phenomenological approach, Graumann quotes W. Metzger’s perceptive description: “First, take the phenomenon simply as it is given, even if it appears unusual, unexpected, illogical, absurd, or contrary to unquestioned assumptions and familiar trains of thought.

“Let the things speak for themselves, without side glances at the well know, at what has been learned earlier, at knowledge taken for granted, at claims of logic, linguistic biases, and deficits of the vocabulary. Face the phenomenon with respect and sympathy, but question and distrust the presuppositions and conceptions with which the phenomenon in question has hitherto been grasped.”

It is encouraging that, in his review, Graumann recognizes Goethe’s way of science as an important strand in phenomenological seeing and thinking.

Niels Gutschow, 2006. *Benares: The Sacred Landscape of Vārānasī*. Stuttgart/London: Edition Axel Menges.

A lavishly illustrated presentation of this holy city’s “mental, built, and topographical maps, images, and... panoramas,” including detailed architectural surveys to present holy places “within their built context.”

Elizabeth A. Johnson & Michael W. Klemens, eds., 2005. *Nature in Fragments: The Legacy of Sprawl*. NY: Columbia Univ. Press.

Contributors focus on “the impact of sprawl on biodiversity and the measures that can be taken to alleviate it.”

Ralph L. Knowles, 2006. *Ritual House: Drawing on Nature’s Rhythms for Architecture and Urban Design*. Washington, DC: Island Press.

This architect focuses on “the maintenance of comfort and joy in our buildings through policies and designs that reconnect our lives to the rhythms of nature.... [I] address one of the gravest problems of our day: the lack of commitment to a sustainable relationship between human beings and the natural environment.” Note the drawings on the front page of this *EAP* are from Knowles’ book.

Bryan Lawson, 2001. *The Language of Space*. London: Architectural Press.

This architect provides an overview of the human perception and experience of space and design implications. Much of the work discussed returns to the early environment-behavior research of the 1960s and 1970s, including chapters on proxemics and territoriality.

Jeff Malpas, 2007. *Heidegger's Topology: Being, Place, World*. Cambridge: MIT Press.

This philosopher draws on “the centrality of place in Martin Heidegger’s thinking” to provide “a detailed investigation into the way in which the concept of place relates to core philosophical issues.” Malpas argues that “What guides Heidegger’s thinking is a conception of philosophy’s starting point: our finding ourselves already ‘there’, situated in the world, in ‘place’. Heidegger’s concepts of being and place are inextricably bound together.”

Ray Oldenburg, 2001. *Celebrating the Third Place: Inspiring Stories about the “Great Good Places” at the Heart of Our Communities*. NY: Marlowe.

This book, edited by the originator of the “third place”—i.e., public gathering places like cafés and pubs—presents “19 firsthand accounts by proprietors of third places, as well as appreciations by fans who have made spending time at these establishments a regular part of their lives.” Places include taverns, restaurants, bookstores, garden shops, and cafés.

John Peponis & Jean Wineman, 2002. Spatial Structure of Environment and Behavior. In Robert Bechtel & Arza Churchman, eds. *Handbook of Environmental Psychology* [2nd edition], pp. 271-91. NY: Wiley.

A useful review of the basic principles and findings of space syntax research, though no recognition of the potential phenomenological contribution. Includes several helpful drawings, diagrams, and mappings and nicely covers both building and settlement scales. The authors write: “From a social point of view, built space can be defined as a field of structured copresence, co-awareness, and encounter. The boundaries that divide and the connections that reunite built space organize the way in which behaviors, activities, and people come together or remain apart. Boundaries are used to create relations of enclosure, contiguity, containment, subdivision, accessibility, and visibility.

“It follows that built space is to be understood as a relationship pattern, a pattern of distinctions, separations, interfaces, and connections, a pattern that integrates, segregates, or differentiates its parts in relations to each other. To ask whether space has a ‘social logic’ is to ask how such pattern becomes entailed in everyday behavior, in the structuring of social relationships, and in the way in which society and culture become intelligible through their spatial form.”

Mick Smith, 2001. *An Ethics of Place*. Albany, NY: State University of New York Press.

This philosopher seeks to challenge “the problematic moral framework now used with philosophy and social sciences.” He

writes: “Environmentalists are joining with others who find their concerns cast aside or crushed by modernism’s insatiable desire to transform all within its grasp. This combined resistance emphasizes thought’s creative rather than destructive potential, its capacity to think beyond the narrow confines of modernism’s own concerns. It re-envisages a future where we walk lightly on the Earth, feeling gravity’s caress and breathing deeply of its sweet airs rather than spiraling like crazed satellites in the void above.

“What follows hopes to take *one small step* away from that which would annihilate all that’s made, and toward a green thought in a green shade.”

Susan G. Solomon, 2005. *American Playgrounds: Revitalizing Community Space*. Hanover, New Hampshire: University Press of New England.

“Investigating the playground as an urban building type and an undervalued, continuously mutating public space, this monograph concentrates on playgrounds that enrich children’s experiences in the world and help neighbors or even strangers to interact easily.... Creating a contemporary playground should be seen as an invigorating act that can alter positively the urban landscape” (p. 2). Includes many case studies.

Richard S. Vosko, 2006. *God’s House Is Our House: Re-imagining the Environment for Worship*. Collegeville, MN: Liturgical Press.

This design consultant presents “a framework for going about building or renovating a place of worship.” Vosko writes: “Why write or read a book on church art and architecture when so many more urgent issues press upon us? There is an old saying, *lex orandi, lex credendi*, how we pray determines what we believe. I believe that *where* we pray shapes *how* we pray and so not only proclaims what we believe but also how we live. In this way there is a vital connection between our church buildings and our lives and deeds as religious people.”

Nakagawa Takeshi, 2005. *The Japanese House in Space, Memory, and Language*. Tokyo: International House of Japan.

This Japanese architectural historian writes: “I hope this book will convey... more than just [a] nostalgic regret for the lost beauty of tradition. Domestic life, dwellings, and living environments are among the most conservative elements of any society, closely bound to nature. In premodern times, they changed imperceptibly, particularly in Japan...”

“Before we knew it, however, we lost something irreplaceable. In this book, I want to take a good look at the real meaning of what we have lost, in the hope that we can somehow carry the things we love and value over into houses of the future.”

Making Spiritual Spaces

Marc Berghaus

Phyllis Richardson, 2004. *New Spiritual Architecture*. New York: Abbeville Press.

Architectural writer Phyllis Richardson's *New Spiritual Architecture* is a beautiful coffee-table book with dozens of wonderfully photographed contemporary religious structures from around the world, all quite innovative in some way. Many of the designs are minimal-modernist or make much use of natural materials, especially wood.

Most examples are churches, mosques, and synagogues, though Richardson also includes Buddhist temples and several multi- or non-denominational spaces. She divides the book into sections based on design approach—urban interventions, rural retreats, and so forth. She provides luscious photographs of each building, along with floor plans and elevations.

I would describe Richardson's written descriptions of the structures as “handy”—short interpretations highlighting the experience of entering the space or otherwise encountering the structure. Accompanying each design is a brief written text, though I wish there might have been more information about the architects' intentions. I make this criticism from the standpoint of an artist who wanted to know more about the designers' spiritual relationships to their creation, not just their professional aims. For example:

- ◆ Was good or innovative design the only intention (besides satisfying the client)? Or did designers consider an intended spiritual experience for those entering the space?
- ◆ If designing a spiritual space is creating an environment in which spiritual experience is heightened, what psychological factors did the designer have in mind?
- ◆ How, exactly, did the designer understand “spiritual” in the first place? Mystical? Meditative? Conducive to receiving “the Word”?

- ◆ How, in turn, did the designer translate that understanding into material structure and space?
- ◆ How did the designer relate his or her work to the history of religious architecture, not only in terms of design elements but also in terms of the intended and actual environmental effects for the users of past spaces?

What I like most about the book is its service as a springboard for thought. By providing so many contemporary examples, Richardson suggests the *possibilities* for spiritual architecture. In alerting us to these possibilities, she gets us to ask important questions, for example:

- ◆ What other possibilities are there?
- ◆ What *should* spiritual architecture be?
- ◆ What qualities of experience would I, as a user or designer, most want in such a space?
- ◆ How does a space or place become ‘sacred’ and how does one then define sacredness?

To me, the strength of this book is its breadth. While many of the buildings have been published elsewhere, Richardson's book is the only visual survey I've found of so many examples of contemporary religious structures and spaces in one volume. The book was released in England as *New Sacred Architecture* (Laurence King Publishing). The title change makes me wonder about marketing considerations among cultures.

Marc Berghaus is a sculptor, photographer, and sound artist living in Meade, Kansas. He has exhibited his work throughout the Midwest and western United States. His art deals with issues of chance, spirituality, nature, and human perception. Examples of his work can be seen at www.marcberghaus.com.

There was an Old Man in a Tree

Douglas Porteous

Porteous is a frequent contributor to *EAP* and the founder of the Centre for Hesychastic Idiorhythmia. Geography Department, University of Victoria, PO Box 3050, Victoria, BC V8W 3P5. © 2007 J. Douglas Porteous.

Not only elves choose to live in trees. Elvish freedom is mirrored in children's treehouses, hermits' nests, and the platforms of both development protesters and canopy biologists. At the other extreme, some are infolded by trees against their will, Tolkien's hobbits being prefigured by the wizard Merlin, trapped within a tree by the lovely nymph Nimue. In folktales, both good and evil solitaries dwell among trees, "deep in the dark woods."

Coming from tree-bereft England to the forests of British Columbia, I felt a need to live among trees and learn to love them. This was accomplished in a wooden cabin built on a cliff ledge 200 feet above the sea in the forest ecosystem known as the Dry Coastal Douglas Fir Zone. The cottage is quite overcanopied with luscious Douglas fir and Western red cedar, with successive understories of arbutus (or madrona), bigleaf maple, bitter cherry, Indian plum, ocean spray, flowering currant (the delight of hummingbirds), salal, swordfern, Oregon grape, and grasses. The only exotic is a sweet lilac, and the only important native species missing from the assemblage is the Garry oak, which will be restored. From wrens to ravens, birds fill this forest with movement and song, and a trail from the sea below to the swamps above has been made by deer, otter and raccoon.

Inserted among the trees, so that they may be touched from the deck, and nestled below their 100-

foot canopy, the cottage is a firefighter's nightmare. Sitting on the cliff, a platform jutting outward at mid-trunk level, it is a birder's hide. Hidden from the road, looking through trees to the sea, it is a hermit's cell. Thus it partakes of the characteristics of a dwelling among trees, a platform among branches, and even a woody place where one could well be trapped. But it is still remained an intrusion, yet I felt that it should blend into the forest as much as possible.

Of all the local trees, my favorite is the arbutus, with its big dark green glossy leaves, its red berries, its creamy flowers releasing their honey scent, and above all, its peeling bark revealing successive layers of mid-brown, magenta, burnt orange and, innermost, pistachio yellow. Seven hues with which to color my house!

As a millennium project, I installed a brown roof over walls stained a deep purple magenta. Deck and trim are orange. Concrete foundations are cream, while the front door and part of the upper chimneystack are dark leaf green. The sea side of the upper chimneystack is berry red, but the bulk of the stack from roof to ground reproduces that gorgeous pistachio yellow-green of arbutus inner bark. It sounds bizarre, but fits beautifully into the forest. And inside it is cool, quiet, and a little dark.

Now I live in a work of art.

Now I live in a tree.

LORD DOUGLAS

Douglas is a monster
Shooting up the skydome
Goes up, stays up,
Snaps in windy anger.
Throws grenades. No languor
In his life of stiffness,

Hard and barky, firry,
Anything but fairy
Riding up the airy
Forest he's a phallacy:
Bigger, taller, stronger,
Consummate prolonger.

LADY MADRONA

Arbutus is a stripper
Peeling like a showgirl
Going all the way
From a warm hint of magenta
Outside skins a brown girl
Yet very soon reveals her
Orange inside, and in time
Right down to her pistachio.

In her green youth glossy, pliable,
She leaves a blotchy red
Becomes brittle
Ends up spread.
Creamy petals too
End in blood.

Dealing with Alzheimer's Dementia through Encountering Nature

Gwendolyn Scott

Scott lives in Eugene, Oregon, and is a poet and landscape-architect-in-training. inspirat@comcast.net. © 2007 Gwendolyn Scott.

In *The Nonhuman Environment*, psychiatrist Harold Searles (1961) discusses the shifting relationship between human beings and the physical world during infant, childhood, and adult development.

He demonstrates that it is partly through the nonhuman realm (nature, both plants and animals, and artifacts, such as buildings and play things) that human beings develop their sense of self.

He writes:

...the nonhuman environment, far from being of little or no account to human personality development, constitutes one of the most basically important ingredients of human psychological existence. It is my conviction that there is within the human individual a sense, whether at a conscious or unconscious level, of relatedness to his nonhuman environment, that this relatedness is one of the transcendently important facts of human living, that—as with other very important circumstances in hu-

man existence—it is a source of ambivalent feelings to him and that, finally, if he tries to ignore its importance to himself, he does so at peril to his psychological well-being (pp. 5-6).

My mother-in-law is afflicted with Alzheimer's disease, and, in this essay, I want to explore how Searles' perspective is germane to how she responds to nature, both viewed and participatory, as she adjusts to changes in her environment. More precisely, I want to consider how nature and being-in-nature have aided in her transition, especially in the way that the natural world has contributed to the richness of her life as her disease has progressed.

My mother-in-law has always loved the out-of-doors, as evidenced in childhood stories of her family's farm outside Clackamas, Oregon, where she would play along the Clackamas River. As a teenager, she learned to play golf. As a college student, she went mountain climbing in the Oregon Cascades with college friends. She was a fire lookout one summer. Later in life, she belonged to hiking clubs and sometimes took along her six children. She and her husband, a Forest Service Superintendent, skied in the winter and played golf in the summer. She passed on her love of nature to her children.

By the time I met her, at the age of 77, she still hiked and picnicked, but her intellectual capabilities were diminishing. At first, her children and their spouses thought it was natural aging, but soon it became clear that something more was happening.

After a brief stay in a senior living complex, she moved back to her home in Redmond, Oregon, with a wonderful view of the east side of the Cascade Range from Mt. Bachelor to Mt. Jefferson. Though her children fretted about her living alone, it was clear that the view of the Cascade Range in the distance and the Deschutes River flowing through its canyon below her house meant a great deal to her. She could see the panorama in its various moods. Her conversation regularly related to how beautiful the mountains were or how many birds and other animals she could see on either bank of the river.

She was able to stay in her home for four years with an increasing number of caregivers before an invasion of bats made it clear that she could no longer take care of her home nor did she want to. My husband found a "memory care" unit in an assisted-living facility less than a half mile from our home in Eugene.

Because we are so close, I have been hired by her trust to be a companion a few hours a day, five days a week. My goal has been to help her adjust to an environment that, both geographically and socially, is much different from the home where she had been living.

I began by taking her to Eugene's Hendricks Park, which has a wonderful rhododendron garden and a small path system through the forest. The rhododendron garden is situated amid trees and lawn. It has an accessible path system that is welcoming and leads users through and past islands of various plantings.

The sheer height of the conifer trees in the park amazed her, since the conifers where she had lived get no taller than 40 feet. This difference in tree height led to many discussions relating to how trees are affected by differences in soil depth and precipitation.

As we walked through the park, she asked me the names of plants. Each answer led to another question, sometimes the same question, sometimes a question on a different topic, all interspersed with exclamations of how green the park was.

The pattern was the same when we visited other nearby natural areas, such as Owen Rose Garden, Alton Baker Park, Skinners Butte Overlook, Oakway Park, and the Dorris Ranch Hazelnut Farm. These parks are accessible to people who need a smooth path but not necessarily a flat path.

My mother-in-law can manage gentle inclines, and I have learned to use her slow walking as a sort of meditation time in which we both examine such things as the seasonal changes of leaves, the color and smell of flowers, or the size and shape of the trees. She has reveled in the fall colors and has brought back leaves and nuts to display in her room.

The "memory care" unit at her assisted-living complex has an internal courtyard with a meander-

ing path from one end to the other. This courtyard is never locked, and residents are free to walk through whenever they please. There are two benches with slat-roof shadings.

The supervisor, a licensed practical nurse, told me that, until my mother-in-law came, very few people would use the benches. In warm weather, I often found her with two or three other residents sitting together on a bench in conversation. Occasionally, I would bring a portable plastic table on which to share coffee I had brought. Most of the time, these conversations were about the courtyard plants, most without much color except for the Winged Euonymus, which turns a brilliant rose red in the fall.

My mother-and-law and I also drive out into the country around northern Eugene. The farm fields remind her of her childhood. It does not matter whether these are correct memories or whether they run together. I gave up trying to help her keep the memories clear. I rarely question her now when she changes the people and places in a story with what I know are the 'right' people or the 'right' place. Instead, I ask questions about some aspect of the present story that has to do with her feelings. Mostly, I stay in the here-and-now with her, talking about the clouds hanging over the distant hills or trying to guess how many pumpkins we happen to see in a pumpkin patch.

She and I often walk to the coffee shop near her assisted-living facility. Our walk leads from the rear of her residence along a nicely planted apartment complex and through a pedestrian opening to the adjacent strip mall and the coffee shop. As we walk, she will comment on the weather or exclaim over the plants. We walk back along the street, occasionally collecting deep red-brown oak leaves and brighter red-orange maple leaves. She points, and I pick them up. Together, we examine the colors and leaf shapes.

It took her about four weeks to stop talking about her house in Redmond, asking if the bat problem was fixed. Not once since then has she mentioned 'her' mountains. Instead, she continues to

enjoy the height, variety, and colors of the trees; the colors of the roses in the Owen Rose Garden; the arching vault-like appearance of the hazelnut orchard; and the sight and sound of the Willamette River.

It is clear from her remarks that she enjoys being where she is and that she accepts her new home—never mind that she does not remember she is in Eugene or that I need to remind her that her son and I live very close by.

By tuning in to the common interest of nature, I have been able to help my mother-in-law make the sudden transition from large house to 'companion suite' with two bedrooms and shared bath; from a three-county panorama to a view of the back entry to her 'memory unit' where the staff members take their smoking breaks.

Understanding her world requires putting myself aside and attempting to see and understand empathetically what she sees or feels. Her caregivers have commented on how positive she is and that this is directly related to my coming daily during the week and adding richness to her life. I have met my original goal. I continue to find ways to help her adjust as her mind continues to fail.

What effect does using the tuning-in to the common interest of nature have on the observer (myself) in the process of helping my mother-in-law make the transition into her new home? Walking with her through the various parks is a very slow stroll. I use that time to slow myself down, as in a walking meditation. It is a springboard to my own awareness and furthers my appreciation of nature.

At my most successful, I am just there, experiencing the colors, shapes, temperature, slanting of light through trees of whatever park through which we are walking. As a result, my days are richer with appreciation for the workings of nature in the very built-up environment of Eugene, Oregon.

I also understand in a much deeper, firsthand way, Searles' contention that the nonhuman world "constitutes one of the most basically important ingredients of human psychological existence."

Creating the Interior Stadium: A Baseball Fan's Vicarious Experience through Radio

L. Scott Deaner

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Phenomenological geographer Edward Relph (1976) suggests that people can become “vicarious insiders,” experiencing deeply felt secondhand involvement with a place without actually being physically present. He argues that people can renew bonds with place while being geographically distanced and thus revisit that place vicariously.

Here, I argue that radio broadcasts can provide a vivid experience for listeners and thereby evoke feelings of vicarious insideness. Drawing on my own experience, I examine ways that radio broadcasts of baseball games fuel listeners’ imaginations and provide a way to experience a game while geographically distanced from the stadium. I suggest that radio broadcasts of baseball games provide a more vivid experience and a deeper level of vicarious insideness than television broadcasts.

The emphasis on imagination is conducive to what sports writer Roger Angell (2004) calls the “interior stadium.” Angell argues that a baseball game is intensely remembered because baseball fans vividly recall memorable plays as well as the motions and habits of their favorite players. Through imagination, games and experiences are replayed over and over again in the interior stadium. Angell points out that a fan’s ability to imagine an interior stadium has been weakened by new forms of media, such as television, and new trends in stadium building.

By describing my own lived experiences of listening to a recording of a baseball broadcast, I illustrate the ability of radio to produce an interior stadium and the vicarious experience of place.

Media & Place Experience

Technology and media allow individuals to participate in distant events that once required geographic proximity. Several researchers have examined how the internet and wireless communication technologies have changed the ways people interact with one another across space (Adams 1997, 2005; Mitchell 2002; Scannell 1996). For example, geographer Paul Adams (1992) argues that television, compared to other media like books, radio, and film, offers a uniquely placelike experience for users. He claims that, because radio can only suggest visual images, television provides the most placelike way to experience vicarious insideness.

Radio has been largely overlooked in the literature of vicarious experience because many researchers tend to focus on newer technologies (Bolls 2002; Orfanella 1998). Several baseball writers and historians, however, do not discount the power of radio broadcasts to connect fans and teams across geographic space (Bellamy Jr. and Walker 2001, 2004; Rader 1984; Smith 1992, 2002, 2005; Wright 2000). For example, Benjamin Rader (1984) suggests that television cannot convey the fullness

of the baseball-game experience. Similarly, Curt Smith (1992, 2005) points out that TV is passive, and one just sits there, while radio listeners must be more active, visualizing play-by-play events and becoming much more a part of the broadcast.

Lou Orfanella (1998) argues that radio is the most intimate form of media because it can produce mental images for the listener: [The] “significant aspect of radio is that it reaches people through only one of their senses—hearing. It [is] this singularity that [gives] radio the unique ability to entertain, inform, see, and motivate” (p. 53). Sounds stimulate listeners to create a picture in their minds that is extremely personal because every listener “sees” a different, but nonetheless, “perfect” image, which, in terms of baseball, is the interior stadium.

Drama is reduced with the instantaneous flash of images on television. Some of the greatest tension and drama in a baseball game occur during the game’s natural pauses and, often, the action in baseball is in the inaction (Burns & Ward 1994). The ability to reflect on the game and to anticipate the next action is greatly reduced with televised baseball. In contrast, the mental game experienced via radio is much more personalized. Listeners can imagine the game as zoomed-in or as wide as they want; the action can be focused on a single play or the field as a whole.

The movement and pace of baseball translates well into radio. Imagining a game is greatly affected by the descriptions of the broadcaster, as lags in speech and pace affect the way that listeners “see” the interior stadium. The announcer can describe all movements and actions on the baseball field and the “games within the game” (Smith 2005), whereas television can show only a tunnel-vision view typically focusing on a single player or batter-pitcher confrontation. Cameras cannot show the simultaneous outfield shifts, runners on base, and manager confrontations so readily pictured by a good radio announcer.

The role of baseball announcers cannot be overlooked, since they play the most significant role in the way that a game is experienced by the listener. It is through the word paintings of the broadcasters that listeners are able to “see” the fullness of the game. Announcers are the sole link between happening and audience. The announcer’s voice be-

come their eyes and ears (Smith 1992, 2005). It is the announcer’s voice that makes the interior stadium possible.

Giants vs. Dodgers, April 22, 1950

To explore vicarious insideness, I chose one of my favorite baseball recordings—a game between the New York Giants and Brooklyn Dodgers, originally aired on April 22, 1950 from Ebbets Field in Brooklyn, NY, and announced by Hall of Fame broadcaster Red Barber. I selected this particular broadcast because it gave me an intense vicarious feeling of being at the stadium. Here, I attempt to convey some of my own experiences while listening and the imagery produced in my interior stadium. Red Barber’s words are represented in *italics*.

The recording opens with crowd noise and the stadium public address announcer giving the visiting NY Giants lineup. There are a few cheers, but mostly boos from the Brooklyn crowd. I immediately begin to feel that I am in the stands, eagerly waiting for the game to begin. The announcer then gives the Brooklyn lineup, and the crowd cheers as each batter is named. After about 20 seconds of crowd sounds, Red Barber starts his broadcast. He recognizes that radio listeners can hear the crowd: *As you can gather by the cheers, this location being Brooklyn, he is giving the Brooklyn batters.*

Before the game begins, Barber wants to make listeners experience the game as if they were in the stadium. He uses such phrases as *your seat beyond home plate today* and *let’s look around Ebbets field*. These comments make me feel as if I am sitting there with him. He sets the stage by describing the weather conditions at Ebbets Field: *This clear, sunshiny, although it is a cool, Saturday afternoon*. His words produce, in my interior stadium, weather that was not there a moment before.

Barber lists the names and fielding positions of the Giants lineup. Barber spells out several names such as ‘Bobby Thomson’—*Bobby does not spell his name with a ‘p’ in it, it’s just T-h-o-m-s-o-n*. I imagine a scorecard on Barber’s broadcasting desk. I realize how much his descriptions guide my imagination and how many aspects of the game do not exist in my mental picture until Barber brings them to my attention. I am aware of how effort-

lessly I change my “view” in my interior stadium, rapidly shifting from a stadium-wide view to a zoomed-in image of Barber at the microphone.

The umpires have just come out and there’s a conference on the mound between the wearers of the blue-shirt suits. If Barber had not brought the mound to my attention, I would have pictured the umpires gathering at home plate because that is where I have always seen umpires meet. I add color to the umpires’ uniforms. As Barber continues to read the lineups, I imagine what the players look like. Some names I recognize. My previous knowledge of players, uniform styles, and general traditions of the game guide the details that I imagine in my interior stadium.

Accompanied by the stadium organist, a woman sings the national anthem. I picture her near home plate and the standing stadium spectators. I visualize the crowd again, mostly men wearing 50s style attire—suits and hats.

The Dodgers have taken the field. I imagine the players in their bright white uniforms and blue hats running across the stadium grass to their fielding positions. *Dan Bankhead, slender, loose-jointed right-hander. Roy Campanella, stocky catcher. Big Gil Hodges at first. Ed Stanky is first at bat for the Giants, in a crouch, right-handed hitter.* I picture Stanky crouched, with bat in hand, at home plate. I notice that I view this scene as if I am seated in the stadium’s upper deck between home plate and first base. Why this view and why not behind home plate, first row—the prime seat? Probably because the upper deck is where I’ve sat when attending actual baseball games.

Barber says more about Stanky—*stocky, small.* The noise from the crowd is clear, and I can hear individual spectators, one of whom yells, “Come on Eddie!” I suddenly place myself with other fans. At first I think it odd to hear cheers for a Giants player at the Dodgers home field. I realize that all fans in the stadium might not be Dodgers fans as I previously assumed.

Stanky is walked and many fans “boo.” Barber notes the presence of the third base coach, and I place him in my mental scene. *Here’s Robinson in from second base, Campanella out to the mound.* I imagine these movements.

Barber mentions *Hodges holding Stanky on at first*, and I zoom in on these players. A ball is hit. I hear the crack of the bat. The crowd cheers and Barber’s words accelerate—there is lots happening and I feel myself trying to follow as closely as possible. But the action doesn’t exist for me until Barber describes it. The ball is not present or positioned until I am told of its presence or position. The ball bounces against the wall, but I cannot imagine it until I am told.

As I listen, I note that elements of the game often disappear until Barber brings my attention to them. For example, he continually reminds listeners of runner positions and ball-strike counts. After a play, Barber describes the play again, in more detail, with actions he had no time to highlight earlier. I replay the original actions in my mind and add the new actions. With each new detail, my mental picture becomes more concrete and sometimes more zoomed-in. *The ball must have just suddenly sunk. The wind is not blowing in, the wind is blowing out.* I add the sinking ball to my mental replay, and I become more alert to the wind.

Barber relates that a pitcher is warming up in the Brooklyn bullpen, and I move mentally to that activity in left field. He mentions the finely manicured field, and my directional “viewing” shifts again. A pitch is tipped foul and the catcher tries to catch the ball but cannot: *Campanella was fighting it like it was a mad bumble bee.* Barber’s details of the Dodger’s pitcher Bankhead—he’s busy chewing gum out there... *He doesn’t look like he weighs 185, he is so boney and angular, and he has a tremendously loose hip motion—* allow me to “see” a player I don’t know.

Stanky at second, Lockman at first. Stanky not too fast at second, Lockman can fly at first. Infield at double-play depth. Three and two count, they might be running, let’s see. The pitch [Barber’s pace speeds up], they don’t go, and it’s a curveball [crowd noise] drilled out into right field, it’s up against the wall for an extra base hit... plays it on the bounce, Stanky is coming around third towards home and scores on the single, into third is Lockman, and it is one to nothing. New York and Durocher was right when he didn’t bunt Thomson, when he produced that base hit. So the Giants have gone

out in front and lead one to nothing, have men at first and third and nobody out.

I am made aware of other happenings in the stadium: Commissioner A.B. Chandler has just come into the ballpark now with President Branch Rickey and they're taking a box down by the Dodger's dugout. Third baseman Henry Thompson is about three full steps over toward short. Short-stop Dark is almost directly behind the bag. Left field is swung drastically into right, and they're playing Shuba wider than I've ever seen any ball-club play him to pull toward right field. In other words, straightaway left field is wide open and then said third base is wide open. Shuba takes a curve, over, good, for a strike, two balls, two strikes. They're really ganged up in right field on this fella... yelling in from first base, "Come on George you're the fella." Jack Kramer with one out, pitching his first inning in the National League, he's finishing around there on the mound, there's nobody on base, Pumps once, pumps twice, right-hander kicks high, throws. Fastball swung on [crowd becomes louder], drilled deep out into right-center field, back goes Thomson, way back in the corner makes the catch [volume of crowd sound decreases] 390 ft. away in the right center field corner.

Picturing Ebbets Field

In the bottom of the first and top of the second innings, Barber provides a detailed description of Ebbets Field, which becomes more and more vivid in my mind. He intermingles his description with play-by-play: *Dark backs out of there, takes the heavy end of his bat, knocks the clay out of his spikes. The infield has been treated with molders sand this year; it has a darkish grey color. Fine sunny afternoon [sound of wind gust], the wind is rather gusty this afternoon, at times strong and then it seems to slow down, but the prevailing course of the wind is out towards right field, which is the short field here at Ebbets Field.*

For those of you who have never seen the park or never heard about it, well maybe we should describe it for you. Bankhead pitches 2-0, called strike. Right field at Ebbets field is one of the famous fields in all athletics, not just baseball alone. It's a concrete wall in right field that goes up 20 feet

off the ground, then there is an addition 20 feet of wire screen on top of it, so although the right field fence is short here at Brooklyn, it is very high, it's 40 feet high. So you just don't pop one into Bedford Avenue which is a big six-lane highway in back of it, or just a little bunted ball.

Foul pitch, 2 and 2. The distance down the right field line here in Brooklyn, which is relatively short, is 297 feet. Bankhead standing on the back of the mound. Over in right-center field, the wall slanting away is 395 feet. Then you have double-decked stands beginning in right-center field, going all around the rest of the park and coming right back again to the right field corner. In other words, it is just right field itself that has the wall, 20 feet of concrete, 20 feet of screen, and the scoreboard is also out there. The scoreboard is stuck out in front of it, which causes a series of angles.

The pitch, strike three swinging curveball. Well, Bankhead has struck out the first two here in the second inning, three strikeouts all total. He got out to a shaky start, walking Stanky and then having Lockman's line drive sink in front of Russell, when it looked to be a certain catch for an out. Then Thomson hit the right field wall, the wall we were talking about. Mueller banded into a double play, the Giants had two runs, which from that time on Bankhead had gotten four outs when pitching to his last five men.

Ebbets Field is one of the smallest ballparks in the major leagues, it seats normally about 32,000. And part of its great charm is its complete intimacy with the game itself. You are never far away from the players... So whenever you are in Brooklyn, you are actually in the ballgame, so to speak, you don't have any great chasms and great caverns and yawning distances, et cetera. You can see the players, hear them, hear what the coaches say.

There's a lot of truth to the statement that has endured through the years. There is never a dull day with the Dodgers and certainly never at Ebbets Field. There's something in the atmosphere around here, if something's going to happen, it'll happen here in Brooklyn.

Three-two pitch, a highfly ball resulted, deep out into left-center [crowd noise increases in volume], Russell the center fielder is under it, he got it [loud cheers masking Barber's voice] at the end of

an inning and a half it remains Giants 2 and Brooklyn nothing."

The exceptional way here that Barber intermingles stadium descriptions with the play-by-play is essential to envisioning the wholeness of the game experience. With each new sound, I revise and fine-tune my interior stadium. Barber describes multiple aspects of the game in an almost simultaneous manner—weather conditions, the position of base runners, a player's personal background, a pitcher's motions and habits. One might think such information distracting, but the effect is much the opposite, accurately conveying all the smaller games within the larger game. This is what television fails to do.

Participating as Vicarious Insider

Radio broadcasts of baseball offer a unique way to experience vicarious insideness that no other media is able to replicate. The fullness and wholeness of the game can be reproduced in the listener's interior stadium by sounds of crowd noise as well as by the announcer's pace of speech and voice inflection. He directs the radio listener's imagination in a way such that many games within the game can be recognized. Listeners draw on their own personal experience and knowledge to produce uniquely personal images. Radio's intimacy and active listening cannot be replicated by passive television images that require the viewer to make no imaginative mental efforts.

Although the baseball broadcast just described was originally produced nearly 30 years before I was born, I am still able to experience the game vicariously. The Brooklyn Dodgers moved to Los Angeles in 1957 and Ebbets Field was demolished in 1962 (Buckley, Jr. 2004), but the team and place seem real and present as I listen.

Traditional terrestrial radio requires baseball fans to be within local broadcasting range, but the new technology of satellite radio allows them to be far away yet vicariously experience a game in their home stadium. This is modern technology of which

both Edward Relph and Roger Angell would probably approve because it allows people to maintain place connections important to their personal and collective identity.

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